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BILL & TEDTM OMNIBUS

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BILL & TED OMNIBUS

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SPECIAL THANKS TO THE MOST EXCELLENT
**SCOTT KROOPF, BRIAN LYNCH,
LINDA KAY, AND ALEX WINTER**

EDISON
\$24.99

WYLD STALLYNS

LIVE FROM HELL

FEATURING
CONNECTION
OF THE FOUR
BY DEATH

BILL & TED'S MOST TRIUMPHANT RETURN

WRITTEN BY
BRIAN LYNCH

PENCILLED BY
JERRY GAYLORD

INKED BY
**JERRY GAYLORD
& PENELOPE GAYLORD**

COLORED BY
WHITNEY COGAR

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ILLUSTRATED BY
BACHAN

COLORED BY
JEREMY LAWSON

BILL & TED SAVE THE UNIVERSE

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BRIAN JOINES

ILLUSTRATED BY
BACHAN

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ALEX GUIMARÃES

LETTERED BY
JIM CAMPBELL

COVER BY
JAMAL CAMPBELL



WYLD STALLYNS

BILL & TED OMNIBUS
MOST TRIUMPHANT RETURN • GO TO HELL
SAVE THE UNIVERSE

Side 1
33 1/3
Stereo

SRM 8.84
1.00.001

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Your cashier was Tom E.

"Our First Song EP"
Wyldest Stallyns
.....

"Hell-Dude in the
Wyldest Stallyns\$14.99

WYLD STALLYN'S BE EXCELLENT TO EACH OTHER

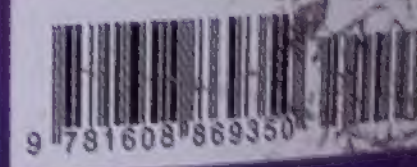
SIDE ONE

1. Be Excellent to Each Other
2. History History
3. Battle of the Bands
4. Have Time to Spare (featuring Rufus)
5. Welcome to Our World
6. Trapped in a Room with a Bomb

SIDE TWO

1. Our First Song
2. Dust/Wind (featuring Socrates)
3. Water Park Blues
4. Circle OK
5. We Are (Wyld Stallyns)
6. Whoa

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A MOST TRIUMPHANT FOREWORD

"WE WERE REALLY AFRAID THIS WOULD SUCK."

My first encounter with *Bill & Ted* was in 1985, I was nineteen. My agent faxed me a couple pages from the script for an open audition; the death scene in the castle where Bill thinks Ted is dead and freaks out on the Medieval dickweeds. The pages were not marked for a specific character to memorize, but confusingly labeled "Bill or Ted" and there was no more information. No script, no detailed plot description. I shrugged it all off, learned both parts and went to the audition, one of several I had that day. I met Keanu at that first casting call; we bonded over both being bass players, motorcycle enthusiasts,

and being equally confused by who we were supposed to be trying out for and what exactly this strange "*Bill & Ted*" thing was. Many months and many auditions later, Keanu and I had become close friends and found ourselves with the parts. We went to meet the producers, still not entirely certain which of us was playing which role, and gave each other a very heavy, meaningful look as we sat alone in the waiting room. We had both been very excited and grateful to land the leads in a movie. But at that particular moment, we were simply afraid that it would suck. We felt the burden of the work before us.

The road that took *Bill & Ted* from that afternoon in the waiting room of the producer's office to the book you now hold in your hand (or hard drive) is far too long and

...making a new comic book series...
...that it would suck. But dis...
...and ten of us...
...something...
...but that didn't diminish...
...I did suck. I'd have the de...
...of adding the issue with Br...
...it no longer with it myself. Second...
...because not any big secret anymore. "We...
...we been working vigorously to mount a...
...and settlement of the franchise for several...
...when we learned this comic would be...
...A poorly executed comic would...
...have caused problems for us at the critical...
...moment of our negotiations with financiers...
...that there was to be no suckage.

...the book and Gaylord have done here is...
...amazingly wonderful, and surprisingly...
...it's sweet, entertaining, beautifully...
...written. Not that it's perfect...
...also many...
...to the...
...time living...
...love it. Some...
...honestly, this was today...
...just turned six, was reading...
...of the comic, the moment it...
...for him and he asked...
...the comic book were...
...not my fault his name...
...to pronounce). I...
...they were us and then...
...the DVDs on the shelf...
...I was in whatever...
...to see us acting...
...the comic...
...back.

WYLD STALLYNs

BE EXCELLENT TO EACH OTHER

SIDE ONE

1. Be Excellent to Each Other
2. History Histeria
3. Battle of the Bands
4. Have Time Will Travel (featuring Rufus)
5. Welcome to San Dimas
6. Trapped in a Phone Booth

SIDE TWO

1. Our First Song
2. Dust/Wind (featuring Socrates)
3. Water Park Blues
4. Circle OK
5. We Are (Wyld Stallyns)
6. Whoa

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and being equally confused by who we were supposed to be trying out for and what exactly this strange "*Bill & Ted*" thing was. Many months and many auditions later, Keanu and I had become close friends and found ourselves with the parts. We went to meet the producers, still not entirely certain which of us was playing which role, and gave each other a very heavy, meaningful look as we sat alone in the waiting room. We had both been very excited and grateful to land the lead in a movie. But at that particular moment we were simply afraid that it would suck. We had the burden of the work before us.

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TRIUMPHANT FOREWORD

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circuitous to lay out here. But even had I not been in the movie, it is certainly one of the stranger and more unorthodox journeys for a movie franchise; a franchise that was made independent of the studios, was shelved in bankruptcy (twice) before being rescued and released to shocking commercial success, and has remained in the zeitgeist decades after the last movie left the theaters. It has spawned a live action TV series, an animated series, breakfast cereal and merchandise that is currently available in many mainstream outlets. And I am recognized as Bill every day, regardless of where I am in the world, by fans that span from toddler to senior citizen.

The *Bill & Ted* franchise isn't huge, it didn't make gargantuan amounts of money, it isn't on the industry-standard top ten lists, it's not viewed as a major classic or cultural groundbreaker. But still, all these years later, here it is. And why? We have a theory. "We" speaking for Keanu, myself, writers Ed Solomon and Chris Matheson, and producer Scott Kroopf; who have all remained very close friends through the years. The theory being that the essence of *Bill & Ted*, in the writing, the directing, and the acting of those characters, is genuine. It's not played arch, it's not written ironically, it's not directed with a wink and a nod to the audience. These are real friends clinging together through thick and thin as their odd little lifeboat bobs along the choppy waters of life. Something about that has always connected with audiences. And it is that essence we all worked extremely hard to maintain with both movies and why, in the end, they didn't suck. The scripts were really great, but they weren't easy to execute, and it really could have gone either way.

So any time folks from the outside endeavor to do something with our beloved characters, we get nervous. A lot of the time our concern is well founded (without pointing fingers) and sometimes it works out okay. And frankly, when we heard that BOOM! was

making a new comic book series, we were all afraid that it would suck. Full disclosure, I'm an acquaintance and fan of writer Brian Lynch, so I was expecting something up to his standards, but that didn't diminish my anxiety. If it did suck, I'd have the double displeasure of dodging the issue with Brian, on top of living with it myself. Secondary disclosure (not any big secret anymore), "we" had been working vigorously to mount a third installment of the franchise for several years when we learned this comic would be released. A poorly executed comic would have caused problems for us at the critical moment of our negotiations with financiers. Thankfully, there was to be no suckage.

What Lynch and Gaylord have done here is something truly wonderful, and surprisingly on-model. It's sweet, entertaining, beautifully visual and sharply written. Not that it needed to, but the series also manages to pay an outsider's homage to the original material while at the same time living inside it. And my kids absolutely love it. Something funny happened today (honestly, this was today). My youngest, who just turned six, was reading the new issue of the comic the moment it arrived, as he always does, but for the first time something clicked for him and he asked me if those characters in the comic book were "Dadda and Kaneenoo" (not my fault his name is impossible for children to pronounce). I confirmed that indeed they were us and then my son asked to watch the movies. He had never seen them, only the DVD's on the shelf, and vaguely understood that I was in whatever it was. But now he demanded to see us acting out the adventures he loved from the comic book. And so here he sits, as I write this intro, watching both *Bill & Ted* movies back to back, for the first time.

Thanks Brian, Jerry, and BOOM! You killed it.

ALEX WINTER
Los Angeles, August 2015

WHOA...

The most excellent duo is back! After winning the Battle of the Bands, Bill and Ted must begin an adventure that will take them across timelines and all sorts of heinous realities as they work to undo wickedly bad futures and ensure the world isn't totally destroyed. They'll team up with people spanning all of Earth's magnificent history, journey to Hell and back, and even get kidnapped by an alien—all part of their rad quest to save the universe from the most bogus of fates!

Collected together for the first time in one prestigious omnibus, experience some of the most magnificent **Bill & Ted** stories from **Brian Joiner** (*Imagine Agents*), **Bachan** (*Rocket Salvage*), **Brian Lynch** (*Angel: After the Fall*), and **Jerry Gaylord** (*Fanboys vs. Zombies*). Features **Bill & Ted's Most Triumphant Return**, **Bill & Ted Go to Hell**, and **Bill & Ted Save the Universe**.



"If you like Bill & Ted at all, this is something you should check out."

—COMIC VINE

"A perfect tribute to the classic movie franchise."

—MULTIVERSITY COMICS

"Bill & Ted fans will eat this comic up... I urge you to give this a read."

—BLOODY DISGUSTING

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